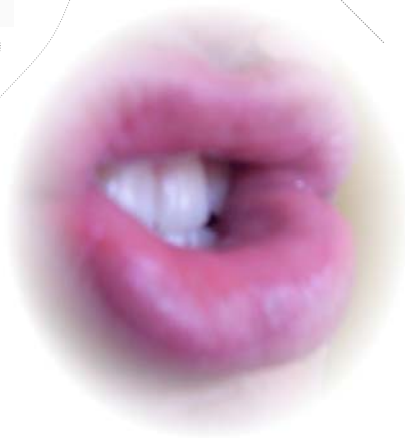




alin
Gherman



Mouths & Strings

for String quartet

2005

duration ca. 5min.

.....

I_{part} Lale

(Dolls)

❖ note

Check on the website www.gherman.yucom.be for the last version of the piece. This copy : **v.2**

“Mouths & Strings - lale” is a surprise box with crazy dolls inside. Their expression is achieved by musical and theatrical meanings. Shake it and open! Don’t worry about special virtuoso interactions between them ! Performers and listeners must both *“find a way”* to the sense of these rush minutes. *“Lale”* which means “dolls” in Polish language is intended to be the first of a collection of express string quartets.

All the musicians read from score (no separate parts).

Since this piece requires voices, the following combinations of musicians should be preferred for a better homogenous sound:

2 women + 2 men or 4 women or 4 men

If possible, play the piece on a resonant floor (wood for ex.), avoid carpet.

Tempi indications are applied separately to each instrument.

All indicated **durations** (for ex. **8’’**) are approximate.


One line stave indicates the normal speaking intonation level.


The **accidentals** last until the end of the measure. In a same measure, a new accidental cancels the preceding one.

All **glissandos** occupy the total duration of the note to which they are affixed.

Let vibrate **pizzicatos** sounds as long as possible (don’t mute !).

s.p. = sul ponticello **s.t.** = sul tasto

 = crescendo dal niente

 = quick crescendo at the very end

mp ← — → **f** = irregular fluctuation within these limits

The **lyrics** used in this piece are in Polish and English language. Furthermore some variations were made on the Polish ones (see score). The ones in Polish have been collected on streets in Krakow, Kazimierz district (Poland). Pronunciations using the International Phonetic Alphabet (I.P.A.) are written in the score in *italic* font under the polish version (only if different writing than the Polish spelling). Further reference about the I.P.A. pronunciation could be found on Internet. Here bellow are some images which may be linked to these “lyrics”. (bellow in brackets)

strona ulicy tanie miast [strona ulitsi tanie miast] = *street side cheap city*
(fragment of unknown poetry)

zaraz wracam [zaraz vratsam] = *I'll be back soon*

(*The store you wanted urgently to get in is closed !!! There is a post-it on the entrance door : "Zaraz wracam". Aren't you angry ?*)

polecamy (wrauli wra) zaraz [poletsami (vrauli vra) zaraz] = *we recommend ...(senseless words)... soon*

(*absurd advice from a fool person*)

druga prosze [druga prɔʃɛ] = *the second please*

tak [tak] = *yes*

(*you're happy because you finally got it*)

na co to ryzyko (>natsotoriziko) [na tɕo to riziko (>natsotoriziko)] = *why do you take a risk*

dla ciebie [dla tɕɛbiɛ] = *for you*

bielizna Miki spoko [biɛlizna miki spɔkɔ] = *Miki(□) underwear, ok, no problem*

zapraszamy usta [zaprafami usta] = *we invite the mouth*

(*as inviting a prestigious guest*)

za krótka lalka [za krutka lalka] = *too short doll*

----- (*engl.*)

did you find a way ?

(*Concerned by the situation*)

more !

again !

All these words should be declaimed mechanically but in an attractive way, like street vendors.

THIS SCORE IS NOT THE FINAL VERSION OF THE PIECE !
The score will be released after the first performance of the piece.

Mouths and Strings

1. Lale

alin Gherman

(*1981) opus 61

A

15" 15" 15" 15"

Violinist I

repeat with a short irregular break

ppp whispered

stro - na u-li- cy ta-nie mia - st
[stro- na u- li - tsi ta- nie mia - st]

add irregularly after repetitions
-not after each repetition

② tak !
[tak] !

repetition, short irregular breaks between cells

accelerate progressively the speaking speed and reduce to minimum breaks between cells

poco a poco yelling - - - *fff*
extremely nervous and violent

Violinist II

repeat with a short irregular break

ppp whispered

za- raz wra-cam !
[za - raz vra- tsam] !

alternate freely and irregularly

zaravraiam
[zaravraiam]
zaraz wracam
[zaraz vratsam]

add irregularly after repetitions
-not after each repetition, short irregular breaks between cells

③ iks !
[iks] !

accelerate progressively the speaking speed and reduce to minimum breaks between cells

poco a poco yelling - - - *fff*
extremely nervous and violent

Violist

repeat with a short irregular break

ppp whispered

po-le-ca- my wra-u- li wra-za-raz !
[po- le- tsa - mi vra - u - li vra - za - raz] !

add irregularly almost after each repetition, short irregular breaks between cells

① shhh !!!
[ʃ] !!!

accelerate progressively the speaking speed and reduce to minimum breaks between cells

poco a poco yelling - - - *fff*
extremely nervous and violent

Violoncellist

repeat with a short irregular break

ppp whispered

dru-ga pro-sze !
[dru- ga pro - ʃe] !

add irregularly almost after each repetition, short irregular breaks between cells

④ bek !
[bek] !

accelerate progressively the speaking speed and reduce to minimum breaks between cells

poco a poco yelling - - - *fff*
extremely nervous and violent

crescendo poco a poco and becoming speaking, - - - - - poco a poco yelling - - - *fff*
extremely nervous and violent

5/4

B

3"

suddenly, speak in the low register, poco a poco push the intonation higher and higher (by steps)

Vln. I (continue yelling)

Vln. II (continue yelling)

Vla. (continue yelling)

Vc. $\text{♩} = 112^*$
fff spoken cello
Ahh!
[ax]!
ff meccanico, nervous

Vln. I (spoken)

Vln. II (spoken)

Vla. (spoken)

Vc. 8 *poco a poco rubato*
mf

C

3"

highest intonation
PEAK

alternate regularly high/low peaks intonation
+ **brr !** after each repetition of the cells

Vln. I
(spoken)
mf sub.

$\bullet = 140^*$
play without any effort of synchronization with the other instruments

Vln. II
7
violin
(\bullet)
mf nervous

Vla.
7
(spoken)
mf sub.

5x
viola $\bullet = 112$
mp

Vc.
II ($\bullet = 112^*$)
3
ff
mf sub.

fff spoken / *mf* whispered

rather fast, repeat with very short irregular breaks during
add **bek !** [bek] ! almost after each repetition of the cell

dru-ga **pro**-sze !
[dru- ga **pro**-fe] !

Aieouhh!
[aiεux] !

* this tempo is applied only to the instrument to which it's affixed

Vla. and Vc. are synchronized

8 (spoken)

Vln. I

12

Vln. II

f *ff sub.* *mf* *ff* *mp* *ff*

8

Vla.

f 5 5

14 (spoken)

Vc.

più ff poss. *f*

whispered

8va

scratch ord.

♩=112

Detailed description: This is a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time. Vln. I has a treble clef and a wavy line indicating a sustained sound, with a measure number of 8 and the instruction '(spoken)'. Vln. II has a treble clef and a series of eighth notes, with a measure number of 12. Vla. has an alto clef and a series of eighth notes, with a measure number of 8. Vc. has a bass clef and a series of eighth notes, with a measure number of 14 and the instruction '(spoken)'. The score includes various dynamic markings: *f* (forte), *ff sub.* (fortissimo subito), *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano), and *più ff poss.* (piano fortissimo). There are also performance instructions: *whispered* (indicated by a dashed line and an upward arrow), *8va* (octave up), *scratch ord.* (scratch order), and *♩=112* (quarter note equals 112). The score is synchronized for Vla. and Vc. as indicated by the text at the top.

D

9 (whispered)

Vln. I

140 8^{va} violin

f *ff* *mp* *f* *ff*

Vln. II

15 *fff* spoken 8^{va}

Ahh! *ff* [ax]!

mf whispered, laughing

za - ra vra - iam !
[za - ra vra - iam] !
za - raz vra - cam !
[za - raz vra - cam] !

iks !
[iks] !

alternate freely and irregularly
very fast, repeat with(out)
very short irregular breaks

Vla.

11 *mp* *f* *p* *f*

scratch ord. 6

Vc.

16 scratch ord. *mp* *ff* *mf* *fff* spoken *mf* sub. *ff*

Ahh! bek na - tso - to - ri - zi - ko shhh..... sha
[ax]! bek na - tso - to - ri - zi - ko f [a]

Vln. I 16 *mp* *ff* *mp* 8^{va}

Vln. II 18 *ff* pizz. *ff* feet hit ground

Vla. 16 ord. scratch ord. *ff* scratch ord. scratch ord. *f* *mp*

Vc. 21 *mf* *p sub.* *ff* *mf* *p sub.* *ff* *mf* *ff sub.*

na-tso-to-ri-zi-ko shhh shia [na - tso - to - ri - zi - ko f *ʃia*]

po-ko-to-ri-zi-ko ta-ko-tak [po - ko - to - ri - zi - ko ta - ko - tak]

s.p. *mp* *f* ord. *mf* *ff*

Detailed description: This is a page of a musical score for a string quartet. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time. Vln. I starts at measure 16 with a melodic line, marked *mp*, *ff*, and *mp*, with an 8^{va} (octave up) instruction. Vln. II starts at measure 18 with a pizzicato (pizz.) section, marked *ff*, with a note 'feet hit ground' and a tempo marking of 112. Vla. has two parts: the upper part starts at measure 16 with 'ord.' (order) and 'scratch' markings, marked *ff*, and the lower part starts at measure 21 with a sixteenth-note figure, marked *mf*, *p sub.* (piano subito), and *ff*. Vc. also has two parts: the upper part starts at measure 21 with a sixteenth-note figure, marked *mf*, *p sub.*, and *ff*, and the lower part starts at measure 21 with a melodic line, marked *mp* and *f*. There are lyrics in Chinese and phonetic transcription in brackets below the Vc. staves. The score includes various dynamic markings, articulation marks, and performance instructions like 'ord.' and 'scratch'.

The following pages of the document are
NOT INCLUDED in this free PREVIEW.

Contact Alin GHERMAN to obtain the full SCORE.
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www.gherman.yucom.be